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ST. OMER'S, IN FRANCE. I.



RUINS OF THE ABBEY OF ST. BERTIN, AT ST. OMER.

ST. OMER is a town of much importance in the department of the *Pas-de-Calais*, in France. This department comprises a tract of country which was formerly included in the province of Artois. The reader is probably aware, that during the first French revolution, the mode of dividing the country, for political and legal purposes, was changed: France was, before that time, divided into a moderate number of provinces, or military governments, each of which gave a title to some prince or nobleman. But the modern mode of division is into departments, which are much smaller than the ancient provinces, and of which there are altogether about eighty. *Pas-de-Calais* (derived from the French name for the Straits of Dover, which are adjoining to the coast) is, then, the district formerly known as Artois.

Pas-de-Calais lies on the north-east coast of France,
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and is bounded by French Flanders on the north-east, and by the department of Somme on the south, and is divided by a chain of hills into two regions, the southern and the northern. The former slopes gently towards the banks of the river Authie, and is traversed by numerous small valleys; the latter perceptibly inclines towards the north. The face of the country much resembles that of Belgium, and has a climate rather humid and variable, which is the cause of frequent intermitting fevers. The soil is, generally speaking, productive, and a considerable amount of sandy beach has been gained from the sea, and brought into cultivation. The produce is generally corn, hemp, flax, tobacco, colseed, rapeseed, &c. There is not much wood, but the deficiency is compensated by an abundance of turf and coal. - The fisheries along the coast are considerable, but the

chief part of the revenue of the department is drawn from its manufactures of woollen, cotton, linen, lace, leather, pottery, and oil. Numerous small streams flow through the department, such as the Aa, the Lys, the Scarpe, the Canche, and the Authie. There are also several canals, such as that of Ardres, that of Marq, that from Calais to St. Omer, and that from Calais to Guisnes. The whole department contains a superficial area of about 338 square leagues, and a population of about six hundred and fifty thousand.

Such is the general nature of the department in which St. Omer is situated. The other principal places in it besides the last mentioned town are Calais, Boulogne, Arras, Bethune, Montreuil, Guisnes, and Ardres. It was between the two last-named towns that the celebrated interview took place between Henry the Eighth and Francis the First, and which has attained the appellation of *Le Champ du Drap d'Or* (The Field of the Cloth of Gold). The only town of the department to which we shall on the present occasion direct our notice, is St. Omer.

St. Omer formerly gave its name to a noble family which distinguished itself during the time of the Crusades. Galfred, Castellan of St. Omer, one of the companions of Godfrey of Bouillon, was one of the first commanders of the Knights Templars; and for some centuries after that period, his descendants distinguished themselves greatly in the events of the times. The town from which they derived their title was, in 626, only a small hamlet. This hamlet had been gradually built in the vicinity of the castle belonging to the family to whom we allude; this castle was built on Mount Sithon, and the name of Sithon was borne by St. Omer, for a long period. The Castellan Adroald gave the hamlet to St. Omer, bishop of Therouenne, in 645. This possessor afterwards built the cathedral and the monastery of the Bernardines: this monastery was, a few years afterwards, under the rule of St. Bertin, from whom it obtains its name. During the eighth and ninth centuries, the town was by degrees surrounded with walls, and it began to assume the appearance of a fortified place: it also now lost its name of Sithon, and acquired that of St. Omer. A portion of the town was destroyed by fire in the twelfth century. The town was in possession of the Earls of Flanders for many generations; but about the year 1500 there commenced a series of contests in France and the Low Countries which frequently affected St. Omer:—first the French king besieged it;—then the Burgundians gained possession of it;—from them it was taken by the King of France; and from him again, it passed into the hands of the Archduke Maximilian. Again it was attacked by the French on two different occasions in the seventeenth century, and lastly, at the peace of Nimeguen, in 1678, it was finally ceded to the crown of France, to which it has ever since belonged.

According to a French writer of the end of last century, the following was the general nature of the town of St. Omer at that period. It contained six parishes; four convents for men, Capuchins, Recollects, Carmelites, and Dominicans; six monasteries, or religious houses for females; a seminary; and two colleges. There were two hospitals for women, a general hospital, two orphan asylums, one for each sex, and another asylum always occupied by twelve poor and aged men, in memory of the twelve apostles. The chapter of the cathedral was composed of a dean, two archdeacons, a penitentiary, two other dignitaries, thirty canons, and twenty-four chaplains. The same writer states, that "Pope Paul IV. erected St. Omer into a bishopric in 1553. In the later times of the

monarchy (meaning before the French revolution) the bishop, a suffragan of Cambray, received fifty thousand livres of rent. But this is little in comparison with the produce of the Abbey of St. Bertin, of which the revenues reach the extent of one hundred and fifty thousand livres. It was composed of fifty religious inmates, who had the choosing of their abbot. The Faubourg of Saint-Pont is beautiful; the number of its houses is very considerable, many of which are inhabited by families originally from Flanders. These families have retained among them their ancient idiom, which is not very different from that spoken in Flanders. They preserve the ancient simplicity of their nation, and in order the better to effect this, they intermarried only among themselves, for which purpose the Pope allowed them certain dispensations on the subject of consanguinity. The priests belonging to them were also allied to them by blood."

So much for St. Omer forty years ago: we must now describe it in its more recent state.

The entrance to St. Omer, by way of Calais, is through an avenue of trees. The trees themselves have a cheerful aspect, as such natural objects always have: but the objects seen in the vista beyond them have a heavy and gloomy effect, consisting of embattled walls, lines of fortification, a gate of enormous strength, a moat with a long bridge over it, barriers, portcullises, &c., all of which indicate that St. Omer must be ranked among the fortified towns with which Flanders was so plentifully supplied in past ages. The passport system is rigorously enforced.

In another article we will briefly describe the principal objects of attraction in St. Omer at the present day.

ON MILITARY DRILLING. I.

It has been said, with much truth, that the best mode by which a nation can enjoy peace, is to be constantly prepared for war. It is melancholy to reflect upon the misery and vice which war has occasioned in all ages; but still, so long as ambition, avarice, and tyranny continue to influence mankind, war, or at least a state of active preparation for war, will be necessary to insure the independence of the nation, and the liberty of the subject.

Such then being the case, it follows that that nation which most diligently cultivates war as an art, and brings the refinements of science to bear upon its theory and practice, is more likely to be respected, and to remain unmolested, than another nation which ceases to cultivate the military art, and offers no encouragement to its professors.

Considering, therefore, that man is constituted a frail and erring being, whose greatest enemy is himself, we assume that war, or at least a state of active preparation for it, is necessary to the preservation of peace. It becomes then of first-rate importance to consider the best means for practising the military art; and we propose to call the attention of the reader to one department of it, which consists in training numbers of men to act in concert on foot, so as to form a vast moving machine, under the direction and command of skilful leaders.

It is almost needless to expatiate on the wonderful superiority of disciplined troops, though few in number, over savage hordes, which have great animal strength, without the skill to combine and direct it. Hence it has always been found that the most civilized nations have been the most successful in war, because their soldiers are made to understand so perfectly, and to pay so strict an obedience to the example and words of their commanders, that all their movements

are performed in unison; and the army thus resembles one vast animal, the motions of whose various members are subservient to one object, and are governed and directed by one mind. On the contrary, in an army (if such it can be called) of undisciplined savages, each man is the creature of his own impulses; he follows his own ideas, and adopts that course which seems to him most likely to reward him with success. Thus the whole number of fighting men can seldom be brought to act in unison; and though they may have one common object, they can seldom be brought to agree in following one common mode of effecting that object. As, therefore, the different parts of such a collected multitude are quite independent of each other, so far from augmenting, they sometimes counteract, or, at least, diminish each other's effective force; and as to which of these results shall ensue is entirely dependent on chance. No wonder, then, that a body, acting so promiscuously, should soon be confused, dispersed, or destroyed by a mere handful of men, who understand instantly, and obey at once, the orders of one or of a few commanders; and thus not only direct all their efforts to the same point, but through the same channel.

Discipline and subordination, therefore, constitute one of the chief characteristics of the army of a civilized nation. Different nations employ different kinds and degrees of discipline, but that of Europeans is the most perfect and effective.

We will illustrate the sentiments here expressed by giving, in part, the method used in the English army for DRILLING, that is, changing the clumsy rustic into the finished and disciplined soldier, by giving to the body that position and gait, which, when habitually persevered in, is most conducive to health, strength, and all the other qualities of a good and ready soldier, as well as making him understand the peculiar and concise language used in the words of command; so that he may be always ready to obey *instantly* and *correctly* any order that can possibly be given.

In the apprenticeship of men to soldiership, each recruit is first drilled singly, or in *squads*, or small companies of three or four. This is to improve the personal appearance, gestures, and carriage of each individual recruit with reference to himself, so that, when combined in larger numbers, they may all act in unison: then they are taught those other motions and manœuvres, which necessarily require a considerable number of men together for their proper performance. If any of the recruits have not, however, been thoroughly *broken in*, as it were, during the first process, this will soon be discovered when they are associated in large numbers; for the incorrect movement of a single man may sometimes throw a whole line into disorder. Such is the importance of habitually maintaining that steadiness and correctness of behaviour which has once been acquired by drilling, that even the best soldier, after returning from a long absence, must be re-drilled, like a recruit, before he can safely rejoin his company.

When standing in line without arms, and ready to receive the word of command, the position required is as follows:—The heels must touch each other; but the toes must be separated, so that the two feet may form an angle of about 60°. Both knees must be straight, but not stiff; so that the weight of the body may rest equally on both the feet. The body must not incline to one side more than to the other; but yet it must not be strictly upright, but leaning a little forwards, so that its weight may be thrown on the balls of the feet. This is evidently the firmest position for resisting blows, &c. in front; because if there be any tendency to fall it is forwards,

and not backwards; which would be the case, if the principal weight rested on the heels. The axis of the body must therefore be *straight*, though not perfectly upright. The belly must be rather drawn in, but the breast advanced. The shoulders must be kept back equally, and of equal height, and perfectly square. The arms must hang straight but loosely; and the palms of the hands must touch the thighs. The thumb, which is the foremost part of the hand, must be as far back as the seam of the trowsers. The head must be erect; the eyes directed straight forward towards a point of equal height with themselves; and such is the rigour of military discipline, that no part of the body, not even the eyes, is allowed to move unless in obedience to the word of command. Every command must be instantly obeyed, as soon as the *last syllable* of command is uttered; for all the former syllables are to be considered only in the light of cautions; and as soon as the required movement has been made, the whole body must remain as steady and immovable in its new position, as it was before. Whenever the word of command "*as you were*" is given, the body returns exactly to the same position, which it had before this last word of command was given.

As it would be very irksome to continue for a long time in the posture just described, without moving, when long standing is expected to be the case, the word "*stand at ease*" is given; on which the right foot is drawn back three or four inches, and the left knee is bent, so as to throw the weight of the body on the right leg only, which is kept straight. At the same time, the hands are brought together and allowed to fall down in front of the body in a clasped state. Care must be taken that this motion of the arm proceeds from the elbow only, and not from the shoulder.

When the rank is to resume the proper attitude of soldiers, the word "*attention*" is given, at which the hands are instantly let fall to the sides, the body springs up, the left leg is straightened, and the heels closed. This is the only order, or word of command, that can ever be given while standing at ease. When standing at ease, the head and eyes are allowed to move; but the rest of the body is to be kept as steady as when standing at *attention*. It is very desirable, therefore, that sometimes, (especially in cold weather,) the soldiers should be allowed to move their limbs and bodies without quitting the rank. In such cases the words "*stand easy*" is given; after which they are at liberty to move their limbs in any direction till again called to *attention*. The left foot, however, must never be lifted or moved from the spot it originally occupied; so that the body is thus confined to a certain space of ground; it cannot move out of the rank; and, when called back to attention, it cannot fail to resume its proper place, which is kept by the *left* foot.

On, Charity! our helpless nature's pride,
Thou friend to him, who knows no friend beside,
Is there in morning's breath, or the sweet gale
That steals o'er the tired pilgrim of the vale,
Cheering with fragrance fresh his wearied frame,
Aught like the incense of thy holy flame?
Is aught in all the beauties that adorn
The azure heaven, or purple lights of morn.
Is aught so fair in evening's lingering gleam,
As from thine eye the meek and pensive beam,
That falls like saddest moonlight on the hill,
And distant woods, when the wide world is still?
Thine are the ample views, that unconfined
Stretch to the utmost walks of human kind;
Thine is the spirit, that with widest plan
Brother to brother binds, and man to man.—BOWLES.

RICHMOND CASTLE, YORKSHIRE.

A PORTION of the North Riding of Yorkshire is popularly known by the name of *Richmondshire*, from having, in very early times, been the entire and undivided property of the Earls of Richmond.

Before the Norman conquest, this great estate was possessed by one great Saxon lord; but when William of Normandy took possession of the English crown, the Richmond estate shared a similar fate to that of most other large estates in the kingdom: it was created an earldom, and given to one of William's favourites.

It must be presumed (says Mr. Whitaker), that the man on whom the Conqueror would bestow such a principality must stand high in his favour. But the estate of Earl Edwin was a gem which must be won before it could be won, and a charter of feoffment could only confer upon the grantee a title to fight his way into possession. Nay more, after possession was acquired, there was equal difficulty in maintaining it. The ejected possessor was one of the most popular as well as powerful men in the kingdom. The Normans were regarded with peculiar detestation in the north of England; and Domesday itself affords a melancholy testimony to the horrible devastation by which alone the native inhabitants could be subdued. A title, however, to subdue so fertile and beautiful a district would not be unacceptable to a Norman soldier. He knew how to curb a wild and disorderly population, without the perpetual necessity of contending with them in the field.

The curb here alluded to was in the shape of a strong castle. In a central situation within the earldom, on the confines of the low country and the mountains, the new possessor selected a rock on the bank of the river Swale, which could not be undermined, and on this spot he lavished all the resources of a great prince, and practised all the skill of Norman fortification, in the construction of a fortress which would at once afford a guarantee to fidelity, and render disaffection and treachery hopeless. Such a structure being both ample and impregnable, would afford protection to the faithful vassals of the earl, who might, by any sudden insurrection, be driven to seek protection within its walls, as well as to accommodate a regular garrison, sufficient to scour the country in every direction. A tumultuary assault, or even a regular siege by such assailants, must, as has been observed by the historian of Richmond, have been despised. But such was the felicity with which a site was chosen for the capital and fortress of the province, that if a disturbance should have happened in the low country, within half an hour a body of horse would be upon the plain, and ready to chase the insurgents; or if, as was more probable, the ruder and more hardy natives of the valleys, trusting to the fastnesses of their neighbouring mountains, presumed to rebel, an active and hardy body of infantry would have no time to waste in traversing the plains, while their enemies above were gathering strength and courage from delay.

Such are believed to be the causes which led to the construction of that fine old Norman building, *Richmond Castle*, in Yorkshire, of which our frontispiece represents a view. It is believed that the castle was commenced by the earl to whom William the Conqueror presented the estate, carried on by his successor, and completed by the third earl; so that we may assume the period of 1100 as *about* the time when the castle was constructed.

There is perhaps not another instance, in the whole of English history, of a great estate changing hands so many times in the course of five hundred years, as that of Richmond. The large extent of the Richmond estate made the early sovereigns glad to seize every pretext for taking it to themselves; and when they possessed it, they were often induced, by policy,

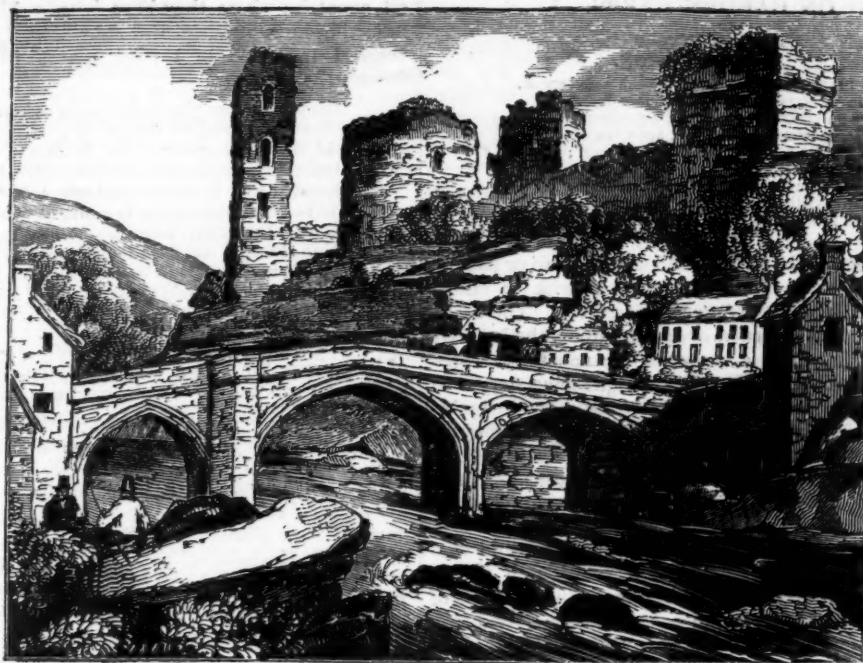
to present it to such of their adherents as were most serviceable to them. For a considerable period the estate was possessed by the Dukes of Bretagne, in France, who added to that title the one of Earls of Richmond. It was one of these Dukes of Bretagne who built the great tower or keep of the castle. The estate was seized by Richard Cœur de Lion, on a very slender pretext, and retained for some years. His successor, King John, also retained possession of it for some time, but ultimately made it the purchase-price of the services of Peter de Dreux, who became Earl of Richmond. From this family it was transferred to Peter of Savoy, the uncle to the queen of Henry the Third, but not for any considerable period; for the interests of Henry induced him to manage that the estate should pass into the hands of the Duke of Bretagne, whose ancestors had formerly possessed it.

One of the causes which led to this estate being so frequently passed from one possessor to another was, that the Dukes of Bretagne were, under that title, subjects of the King of France, and, under the title of Earls of Richmond, were also subjects of the King of England; so that whenever the two kings were at war, the possessor retained or lost the estate, according as he sided with or against the King of England. Such an event occurred in the reign of Edward the First. During hostilities with France, Edward took the estate from the Duke of Bretagne, and when peace was restored, gave it back to him again. From this family it passed into the hands of the Countess of Pembroke, and then to Count de Montfort, after that to Edward the Third, and then once again to the Bretagne family. Doomed to perpetual changes of proprietors, the estate was given to the queen of Richard the Second, about the year 1380,—to Ralph Basset in 1391, and to the Earl of Westmoreland in the reign of Henry the Fourth. After remaining several years in this family, it passed to the Dukes of Bedford. From them it devolved upon Henry the Sixth. It was then presented, with the title of Earl of Richmond, to the king's half-brother, whose son Henry defeated Richard the Third, at Bosworth field, and then became sovereign of England, under the title of Henry the Seventh. The estate remained in royal hands till 1613, when James the First created Lodowic Stuart Duke of Richmond.

Such were the mutations which this great estate suffered in early times; we must now speak of the castle itself. In this as in many other cases, the baronial castle led to the construction of a town near it: Richmond Castle did not owe its existence to Richmond town, but the town to the castle.

Our early topographer, Leland, speaking of Richmond town and castle in his day (1540), says:—

Richemont towne is waulid, and the castel on the river side of Swale is as the knot of the cumpace of the waulle. In the waul be 3 gates. Frencheigate yn the north parte of the towne, and is the most occupied gate of the towne. Fuikel-streate gate. Bargate. Al 3 be downe. Vestigia yet remaine. In the market-place is a large chapel of the Trinite. The cumpace of the ruinus waulles is not half a mile about. So that the towne waulle cumpaseth litle but the market-place, the howses about hit, and gardens behind them. There is a suburbe without Frencheigate. Fuikel-streat suburbe, strait west from the market-place, and Bargate suburbe. But Frencheigate suburbe is almost as bygge as bothe the other suburbes. In Frencheigate suburbe is the paroch chirche of al the hole towne. A litle beyonde the ende of Frencheigate streate is, or was, of late, a chapel of a woman anchorete. Bargate suburbe cummith downe to the bridge ende of Swale, the wich bridge is sumtime chayned. A this side the bridge is no building. In this suburbe is a chapel of S. James. At the bakke of the Frencheigate is the Grey Freres a litle without the wawllis. Their howse, meadow, orchard, and a litle wood, is waulid yn. Men go from the market place to hit by a posterne



RICHMOND CASTLE, YORKSHIRE.

gate. There is a conduct of water at the Grey Freres els there is none in Richemont. Not far from the freres waul is a chapel of S. Anthony. Al the towne and suburbs be on the farther side of Swale. The Castel is nere hand as much yn cumpace as the circuit of the town walle, but now it is in mere ruine.

If the castle was in ruins three hundred years ago, its present appearance may be guessed at :—it is, in truth, one of the finest Norman ruins in the kingdom. The name *Richmond* is supposed to have been derived from *Rich mount*, in allusion to the spot selected for the castle; and the same reason led to the naming of Richmond in Surrey, which also belonged to the Earls of Richmond about four centuries ago. The town of Richmond in Yorkshire first consisted of the habitations of the immediate dependants of the earl: those who were in the castle attended divine worship in an oratory, while the townsmen erected a church near the castle; and it is supposed that the present Trinity chapel was the original church of Richmond.

In process of time various monastic institutions sprang up in the neighbourhood of the castle, which owed their origin to the officers and dependants of the earls. The cell of St. Martin arose in the very infancy of the castle; and, in the opinion of Mr. Whitaker, displays at this moment some vestiges of architecture more ancient than any remaining about the castle itself.

A drawing of Richmond Castle, such as it probably appeared about the reign of Edward the Third, has been discovered, and has enabled antiquaries to compare its former with its present appearance. In the drawing, besides the great tower, the general circuit of the building appears nearly as at present. Scolland's hall seems to have undergone no change; but the chapel, a small building then standing near the southwest corner, is now dilapidated and almost gone. As an outpost to the great tower, and in the weakest part of the precinct, was a small barbican and outer gateway of two cylindrical towers, now destroyed. The moat on the same side is now filled up. The lowest story of the keep has been groined, as usual in the great Norman keeps, upon a central octagonal pillar Mr. Whitaker remarks, that

Such are the changes of all earthly things, that all this mighty apparatus, intended for the defence of a prince and a province, which has sustained the shock of hostile invasion, and resounded with the mirth of assembled multitudes, now serves only to enclose a green area of about five acres, and to secure a few sheep which quietly graze upon its herbage. The feudatories of the earldom beheld in these impregnable walls, and under these floating banners, security and protection against predatory warfare, from which they had no other defence. The modern inhabitant of Richmond, however, while he beholds them dismantled and untenable as an ordinary dwelling-house, rejoices that no such protection is now wanted, that his lot has fallen upon better days, when rapine and hostile alarm have ceased, and when the settled administration of law neither craves nor allows of aid from feudal power.

Although the town of Richmond stands on very uneven ground, and could not be approached but by a very inconvenient road, until within a few years back, yet it is a pleasant, well-built, and handsome town, maintaining with proper dignity the appearance of a capital over so extensive a district as that which bears its name, and was once in a state of feudal dependence upon it. Richmond has never been made the seat of any particular manufacture, to much extent; and it therefore presents much of the simple and rural appearance which a non-manufacturing town usually exhibits.

We are what we are made by the objects that surround us; to expect that a man who sees other objects, and who leads a life different from mine, should have the same ideas that I have, would be to require contradictions. Why does a Frenchman resemble another Frenchman more than a German, and a German much more than a Chinese? Because these two nations, by their education, and the resemblance of the objects presented to them, have an infinitely greater connexion with each other than with a Chinese.—HELVETIUS.

No radiant pearl which crested fortune wears,
No gem that sparkling hangs from beauty's ears,
Not the bright stars which night's blue arch adorn,
Nor rising sun that gilds the vernal morn,
Shine with such lustre as the tear that breaks,
For others' woe, down virtue's lovely cheeks.

ON GARDEN HERBS. I.

INTRODUCTION.

Herbs too she knew, and well of each could speak,
That in her garden sipped the silvery dew.
Where no vain flower disclosed a gaudy streak;
But *Herbs* for use, and physic, not a few
Of grey renown, within those borders grew;
The tufted Basil, pun-provoking Thyme,
Fresh Balm, and Marigold of cheerful hue;
The lowly Gill, that never dares to climb;
And more I fain would sing, disdaining here to rhyme.
SHENSTONE'S Schoolmistress.

THE subject of the present and some following papers, may appear a very humble one wherewith to entertain the readers of the *Saturday Magazine*. The beauties of the flower-garden or conservatory, the luxuries obtained from the hot-house, or the substantial products of a well-stocked orchard, might have suggested pleasing considerations enough; but a few insignificant herbs,—what can be said of them? they may be attractive to a swarm of bees, that find themselves richly regaled amidst their fragrant blossoms; and we know that a herbary is a convenient and necessary appendage to our kitchen gardens, but beyond this, what interest can there be in garden herbs, and who would take the trouble to bestow attention on them? It is possible that this may be the feeling of a few of our readers, but we are disposed to think that the number of persons is *but* few, who can pass by in disregard the humble, but useful, tribe of vegetables, of which we are about to speak.

In former days, a much greater share of attention was bestowed on herbs, and a much higher degree of virtue ascribed to them, than it is now the custom to pay or ascribe; their effects in the cure of various diseases, in cheering the spirits, and assuaging all sorts of mental as well as bodily anguish, are stated by the old writers, in terms that appear exaggerated and ridiculous. But if the reverence of the old herbalist was superstitious and absurd, the contempt of the modern student for these useful plants is not very wise. The disparagement of what is common, and the over-estimation of all that is rare and difficult to be attained, are weaknesses to which even the most clever and intellectual persons are occasionally liable. Our object, then, in the following papers, will be, to show that Garden Herbs, when considered with reference to their botanical character; their virtues and medicinal qualities, real or reputed; the uses to which they were applied in former times; the employment of them in various ways amongst ourselves; together with the quaint sayings of herbalists, and the historical and poetical associations connected with them; are by no means devoid of interest, or undeserving our attention.

The example of the ancients may likewise teach us to pay some regard to herbs. King Solomon, with all his wisdom, did not consider them beneath his notice; it is declared of him, that "he spake of trees, from the cedar that is upon Lebanon, to the *hyssop* that springeth out of the wall." The ancient Syrians are said to have had a great predilection for gardening, and for the rearing of pot-herbs. Among the Greeks and Romans, medicinal herb-gardens were highly estimated, and frequently mentioned by their celebrated writers. The Chinese make extensive use of them; and having no schools for the study of physic, they consider it a duty to teach the uses of simples and roots to their families and domestics. The native Americans also have been observed to carry about with them such roots and herbs as they have found to possess beneficial properties.

A considerable degree of superstition appears to have been mixed up with the knowledge of herbs, in

all countries where they have been cultivated. The following lines of Virgil will show that a belief in the magical influence of certain plants was prevalent among the Romans:—

These poisonous plants, for magic use designed,
(The noblest and the best of all the baneful kind,)
Old Mæris brought me from the Pontic strand,
And culled the mischief of a bounteous land.
Smeared with these powerful juices, on the plain
He howls, a wolf among the hungry train:
And oft the mighty necromancer boasts
With these, to call from tombs the stalking ghosts,
And from the roots to tear the standing corn,
Which, whirled aloft, to distant fields is borne:
Such is the power of spells.—

In our own country witchcraft and the knowledge of herbs were for a long time associated together, and advantage was taken of this circumstance by Shakespeare, in his description of incantations, where he fails not to introduce "root of hemlock," "slips of yew," &c. In the reign of Henry the Eighth, the cultivation of medicinal herbs began to occupy the attention of surgeons and apothecaries; private herb-gardens were planted, and Gerard, called the "Father of English Herbalists," possessed the principal one.

By referring to the works of that excellent man, George Herbert, whose writings are full of originality and beauty, we find the knowledge of herbs to have been considered indispensably requisite to a country clergyman. Herbert wrote his *Priest to the Temple* about the year 1630, and in the admirable rules which he has laid down for the regulation of the pastor's conduct, he especially enforces the duty of attending his flock in sickness; and being himself, as far as it is safe and desirable, their physician. He recommends the study of anatomy and physic, and keeping a herbal at hand. He says that the reading of such subjects and the knowing of herbs

May be done at such times as they may be a help and a recreation to more divine studies, as also by way of illustration, even as our Saviour made plants and seeds to teach the people; for he was the true householder, who bringeth out of his treasure things new and old; the old things of philosophy, and the new of grace; and maketh the one serve the other. In the knowledge of simples, wherein the manifold wisdom of God is wonderfully to be seen, one thing would be carefully observed; which is, to know what herbs may be used instead of drugs of the same nature, and to make the garden the shop; for home-bred medicines are both more easy for the parson's purse, and more familiar for all men's bodies. So where the apothecary useth rhubarb or bolearmena, the parson useth damask or white roses, plantain, shepherd's-purse, and knot grass, with better success. As for spices, he doth not only prefer home-bred things before them, but condemns them for vanities, and so shuts them out of his family, esteeming that there is no spice comparable, for herbs, to rosemary, thyme, savoury, and mints; and for seeds, to fennel and caraway seeds. Accordingly, for salves, his wife seeks not the city, but prefers her garden and fields before all outlandish gums. And surely hyssop, valerian, mercury, adder's tongue, yarrow, melilot, and St. John's-wort, made into a salve, and elder, camomile, mallows, comfrey, and smallage, made into a poultice, have done great and rare cures."

We do not find any mention of a public herb-garden in England previous to the planting of one at Oxford, called by a writer of that day "a spacious, illustrious physick-garden, beautifully walled and gated;" which took place about the year 1640. Forty-five years later the Chelsea gardens were in a flourishing state, and artificial heat was used in green-houses, which seems, by Evelyn's manner of speaking of it to have been then a new introduction. The notice in his *Diary* is as follows:—

I went to see Mr. Wats, keeper of the Apothecaries' Garden of Simples at Chelsea, where there is a collection of innumerable rarities of that sort, particularly, besides rare

annuals, the tree bearing Jesuits' bark, which has done such wonders in quartan agues. What was very ingenious, was the subterranean hearth, conveyed by a stove under the conservatory, all vaulted with brick, so as he has the doors and windows open in the hardest frost, secluding only the snow.

Both at the gardens of Chelsea and Kew, there are at present very superb collections of plants, and the advance in horticultural knowledge has been exceedingly rapid throughout our country. The simple herbs which find a place alike in splendid botanical gardens, and in the little plat of ground allotted to the humble cottager, and which we intend separately to describe, have many of them received most appropriate and significant names in times past, by which they are still recognised among the lower class of people. The following amusing extract from the *Journal of a Naturalist*, will give a pretty good notion of the old-fashioned plan of naming herbs and plants:—

In ages of simplicity, when every man was the usual dispenser of good or bad, benefit or injury, to his own household or his cattle,—ere the veterinary art was known, or the drugs of other regions introduced,—necessity looked up to the products of its own clime, and the real or fantastical virtues of them were called to the trial, and manifests the reasonableness of bestowing upon plants and herbs such names as might immediately indicate their several uses, or fitness for application; when distinctive characters, had they been given, would have been little attended to; and hence the numbers found favourable to the cure of particular complaints, the ailments of domestic creatures, or deemed injurious to them. Modern science may wrap up the meaning of its epithets in Greek or Latin terms; but in very many cases they are the mere translation of these despised "old vulgar names." What pleasure it must have afforded the poor sufferer in body or in limb—what confidence he must have felt of relief, when he knew that the good neighbour who came to bathe his wounds, or assuage his inward torments, brought with him such things as "all-heal, bruise-wort, gout-weed, fever-few," (fugio,) and twenty other such comfortable mitigators of his afflictions; why their very names would almost charm away the sense of pain! The modern recipe contains no such terms of comfortable assurance: its meanings are all dark to the sufferer; its influence unknown. And then the good herbalists of old professed to have plants which were "all-good;" they could assuage anger by their "loose-strife;" they had "honesty, true-love, and heart's-ease." The cayennes, the soys, the ketchups, and extra-tropical condiments of these days, were not required, when the next thicket would produce "poor man's pepper, sauce-alone, and hedge-mustard;" and the woods and wilds around, when they yielded such delicate viands as "fat-hen, lambs-quarters, way-bread, butter and eggs, with collins and cream," afforded no despicable bill of fare. No one ever yet thought of accusing our old simplers of avarice, or love of lucre, yet their "thrift" is always to be seen: we have their humble "penny-wort, herb-two-pence, money-wort, silver-weed, and gold." We may smile, perhaps, at the cognomens or commemorations of friendship or worth, recorded by the old simplers,—at the herbs "Bennet, Robert, Christopher, Gerard, or Basil;" but do the names so bestowed by modern science read better, or sound better? it has "Lightfootia, Lapeyrousia, Hedwigia, Schkuhria, Scheuchzeria;" and surely we may admit, in common benevolence, such partialities as "Good King Henry, Sweet William, Sweet Marjory, Sweet Cicely, Lettuce, Mary-gold, and Rose." There are epithets however so very extraordinary that we must consider them as mere perversions, or at least inoperative of explanation at this period. The terms of modern science waver daily; names undergo an annual change, fade with the leaf, and give place to others; but the ancient terms, which some may ridicule, have remained for centuries, and will yet remain till nature is swallowed up by art. No; let our ancient herbalists, "a grave and whiskered race," retain the honours due to their labours, which were more needful and important ones at those periods: by them were many casualties and sufferings of man and beast relieved; and by aid of perseverance, better constitutions to act upon, and faith to operate, than we possess, they probably effected cures, which we moderns should fail to accomplish if attempted.

ON WAX FIGURES.

AMONG the substances which have been employed as materials for forming imitations of animals, flowers, &c., not the least pleasing, in the effects which it produces, is wax. There are at the present day, and have been uninterruptedly for many centuries, persons who devote their attention to imitation in wax, such as we have alluded to. We will say a few words respecting the nature of wax, before we describe the mode of casting figures, &c.

Wax is both an animal and vegetable substance; or rather, the purpose to which bees apply it in the formation of their hives, and the supply which we obtain of it through the medium of bees, lead us to regard it almost as an animal substance. But it will be more correct to call it a vegetable product, since it enters into the composition of the pollen of flowers, covers the envelope of the plum, and of other fruits, especially of the berry of the *Myrica cerifera*, and in many instances forms a kind of varnish on the surface of leaves. Wax is an unctuous-feeling substance, partaking of the nature of a fixed oil; it is distinguished from fat and resinous bodies by not readily forming soaps when mixed with alkaline solutions.

As wax possesses both colour and odour in its natural state, means are sought for depriving it of those properties without injuring the peculiar consistency of the wax. This is effected by a process of bleaching in the open air, or sometimes in chlorine gas. To bleach wax, it is gently melted in a caldron, which has a pipe in the bottom through which the melted wax can flow off. From the caldron it passes into a large wooden cylinder, which is kept in constant rotation, and which is also wetted with water: the consequence is that the wax cools in thin layers round the inside of the cylinder, without adhering to it. The thin layers of wax are then taken out, and exposed on frames covered with linen cloth, to the united action of sun, air, and dew. In a few days it will change its colour, and by repeating the same process two or three times, the wax finally becomes entirely white; it is then cast into cakes for use.

This, then, being the substance in question, we find that such a substance was used at a very early period for the preparation of imitative articles. The Greeks employed wax for taking impressions of seals. There was also a separate class of artists called *puppet-makers* by the Greeks, and *sigillarii* by the Romans, who worked principally in wax. The bedrooms of the Greeks were often adorned with wax figures of boys; but the subjects most frequently represented were branches, fruit, flowers, wreaths, and other objects of the vegetable kingdom. It was customary, at the feast in honour of Adonis, to construct gardens, with ornamental flower baskets, &c.; and as this feast occurred too early in the year to admit of real fruit, flowers, &c., being used, artificial ones, made of wax, were used instead. It is said that Heliogabalus set dishes of wax before his guests, in order to tantalize them with representations of all the luxuries in which he revelled.

In more modern times wax figures have been principally employed in illustration of anatomical details. In the palace at Florence are imitations of all parts of the human body, in coloured wax, for the study of anatomy: more than thirty rooms are filled with these wax preparations, as well as with others respecting vegetable substances. It is said the first idea of forming figures of wax was conceived by Nones, of Genoa, an hospital physician, in the seventeenth century. He was about to preserve

a human body by embalming it; but not being able entirely to prevent putrefaction, he conceived the idea of having the body imitated, as correctly as possible, in wax.

The Abbate Zumbo, a Sicilian, who understood nothing of anatomy, but was skilled in working in wax, imitated the head so perfectly, under the direction of Nones, in coloured wax, that many who saw it mistook it for the real head. Zumbo secretly made another copy, which he took to France, and gave himself out to be the inventor of the art. After the departure of Zumbo, Nones had the whole body imitated in wax by a Frenchman named Delacroix.

The next instance of the kind, which we find recorded, occurred in the year 1721, when La Courge exhibited similar figures in Hamburgh; and in 1737 others were publicly sold in London. About the same period very beautiful figures in wax were made by three Italian artists, Ercole Lelli, Giovanni Manzolini, and Anna Manzolini, his wife; many fine specimens by these persons are, or were, preserved at Bologna, Paris, Turin, and St. Petersburg. At a later period other artists in this peculiar line appeared in Italy, which seems as if it had been destined for the cradle of artists; among these were Calza, Fillippo, Balugani, Ferrini, and Fontana. The latter carried the art to a high degree of excellence in Florence. He received so many orders, that he employed a large company of anatomists, model-cutters, wax-moulders, and painters; he generally confined his models to representations of the internal parts of the human body.

At Wittenberg, Vogt was accustomed to use, in his lectures, wax preparations in imitation of the fine vessels of the body. In France, Pinson and Laumonier have distinguished themselves in this branch of art. In England, most of our readers are acquainted with exhibitions of wax-work, prepared more for the gratification of public curiosity, than for the advancement or illustration of any particular branch of science. Many of these exhibitions, both in former times, and at the present day, have been distinguished for a good deal of cleverness and ingenuity.

We must now say a few words respecting the mode of preparing figures in wax; and these modes are different, according to the nature of the figure to be made. For some purposes a composition is made of four parts wax, three parts white turpentine, and some olive oil or hog's lard, suitably coloured. The bulk of the figure is formed out of this substance, with the hands; the finer parts being made by means of instruments of various forms: it is, in fact, a process of modelling.

In other cases the figure is cast; and we may here allude, by way of illustration, to the mode of casting plaster figures. To make a plaster cast,—of the face, for instance, liquid plaster of Paris is poured on the face; and when it has hardened, it forms a mould, which can be removed from the face, and which in its turn, will serve as a foundation on which liquid plaster of Paris can be poured, in order to produce a cast of the face. A process somewhat similar is observed in preparing waxen casts. The following has been given as a mode of imitating fruit, &c., in wax: bury the fruit half-way in clay; oil its edges, and the extant half of the fruit; then carefully pour on it tempered alabaster, or plaster of Paris, to a considerable thickness. When this has hardened, it makes the half mould, the second half of which may be obtained in the same way. The two parts of the mould being next joined together, a little coloured wax, melted, and brought to a due

heat, being poured through a hole, made in any convenient part of the mould, and shaken round in every direction, will represent the original fruit.

In making wax models of the human frame, or any of its parts, a somewhat similar plan is observed. A mould is made of plaster of Paris, in several pieces, and these pieces being fastened together, melted wax is poured into the internal cavity; and the mould being then placed in cold water, the wax is soon solidified; and upon taking the mould to pieces, the wax figure can be taken out. It is said of M. Benoist, that "being by profession a painter, he found the secret of forming moulds on the faces of living persons, even the fairest and most delicate, without any danger either to their health or complexion; in which moulds he cast masks of wax; to which, by his colours, and glass eyes imitated from nature, he gave a sort of life; insomuch as, when clothed in proper habits, they bore such a resemblance, that it was difficult to distinguish between the copy and the original."

A composition of wax and other substances is employed for taking impressions of figures cut in stones. It is prepared thus: an ounce of virgin wax, melted slowly in a copper vessel, and a drachm of sugar candy pounded well, half an ounce of burnt soot, and two or three drops of turpentine. The wax is warmed if a cast is to be taken, and the stone, having been a little moistened, is pressed on it. Gem-cutters use this composition.

Sculptors sometimes form their first models of a composition, consisting of sixteen parts wax, two parts Burgundy pitch, or shoemaker's wax, and one part hog's lard: or of ten parts wax, one turpentine, as much shoemaker's wax, and as much hog's lard. This is melted over a slow fire, and afterwards well stirred and strained, so as to expel all the air.

With regard to the effect of large wax figures on the mind, the following remarks of a modern writer are not without their force: "At present wax is used for imitations of anatomical preparations, or of fruits; it also serves the sculptor for his models and studies; also for little portrait figures in *basso relievo*. The latter can be executed with delicacy and beauty; but wax figures of the size of life, which are often praised for their likeness, overstep the proper limit of the fine arts. They attempt to imitate life too closely, which, in contrast with their ghastly fixedness, has a tendency to make us shudder. In the genuine work of art there is an immortal life in idea, which speaks to our souls without attempting to deceive our senses. The wax figure seems to address the mortal in us; it is a petrified picture of our earthly part. The line at which a work of art should stop, in its approach to nature, is not distinctly marked; but it cannot be overstepped without affecting us disagreeably. Exact imitations, in wax, of vegetable productions, do not produce the same unpleasant emotions as wax images of men and animals, because they have, by nature, a more stationary character."

Do not suffer your mind to brood over the external distinctions of society. Neither seek nor avoid those who are superior in fortune; meet them on the same ground as you do the rest of your fellow-creatures. There is a dignified medium between cringing for notice, and acting like a cat that puts up her back and spits, when she sees a dog at a distance, though it may have no design of coming near to her.—MRS. CHILD.

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